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A Monthly Journal for Professionals and Amateurs of all
Stringed Instruments Played with the Bow.

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Violinists at Home.

WHAT'S in a name? A few days ago I came across this name in a musical paper—IVAN DONOIEWSKI. Whom think ye that he is who is said to be about to bear it? Why, none other than our friend, Mr. JOHN DUNN. Of course, I give no guarantee for the truth of the story. But there is no doubt we very patriotic English folk do think infinitely more highly of a foreign fiddler than of a native. The head of one of the largest music-publishers in the world once told me himself that violin music bearing an English composer's name was quite an unmarketable commodity; and in proof of his statement he added that he had tried the experiment by publishing pieces that he knew to be good, which contained the germs of popularity with a foreign looking variant of the English composer's patronymic, while similar works for other instruments or the voice, by the same writer, were issued with his real name. What is true in the trade is very likely to be true in the profession. If the story of Mr. Dunn is correct, he is hardly likely to have taken the plunge without mature consideration. It would be interesting to know the results of his experiment. It is a good-looking, well-sounding name—Donoiewski. It has no Wardour Street appearance. It really looks the genuine article!

But, seriously, what a fearful reflection it is on our customs that a musician of Mr. Dunn's calibre should have to adopt such means to draw the attention to his ability which anywhere else his ability would have attracted years ago! Can we wonder that foreigners think so many of us are pure and unadulterated fools? Here's to Monsieur (or is it Herr?) Ivan Donoiewski—more power to his elbow: here's luck!

The RICHTER concerts are over. There were but three of them and at none was anything given of remarkable interest for violinists.

The PROMENADES, too, have now passed into history. It is everywhere stated that the last was out and away the most successful of all of Mr. Robert Newman's many successful entertainments. Certainly the success was deserved. Mr. Newman seems to be in the happy position of being able to command as well as deserve success.

At the first of the Queen's Hall Symphony Concerts, LADY HALLÉ made a very welcome re-appearance. I regret to say that I have forgotten which of Spohr's concertos the greatest of all violinists of her sex played. The *Musical Courier*, I remember, described

it as "an insipid concerto" and went on to remark that it was so charmingly given "that it made us regret the waste of such manner on such matter." Who is "us," I wonder? Surely Lady Hallé may be left to judge for herself what she shall play; and though I would be the last person in the world to praise all that Spohr composed, I certainly do think that of the million or two of violin concertos written since his death, few can hold a candle to his "Gesangscene" or the "Dramatic." A man's music does not exist a hundred years if it is bad. It dies the death. We are so superior nowadays, we all know, so let us burn our Spohr, our Wieniawski, or Vieuxtemps—and our fiddles, for they won't be much use to us if we are to do what the mugwumpish critic of anti-violin tendencies would have us do. Go up, thou mugwump! leave me my Spohr, my Wieniawski and so on—Go in peace to your Wagner.

What, can any one tell me, is the bona-fide market value of a really first-rate Vuillaume violin? I confess my ignorance. I know little enough of these fiddles. Will someone answer my question? I ask for information, not with a view to selling, for I never possessed, never even played a Vuillaume.

I have read in several places the account of the very sad death of poor Arma Senkrah, (otherwise Harkness) once one of the most highly accomplished and successful female violinists. The true reason for her suicide—she shot herself through the heart—was jealousy! But since she was a woman treated with the utterest indifference by an apparently brutal husband, who was not even faithful to her, who seems to have behaved in the most heartless and cold-blooded fashion, jealousy surely is the wrong word. If the accounts in the German papers are correct, it is only to be regretted that there is no law which will automatically, so to speak, protect women from such brutes. It was at her husband's insistence that she gave up concert-playing after her marriage—more's the pity, for though her career was brief, it was enormously brilliant.

At Manchester the BRODSKY QUARTET have begun their season's concerts with a programme of Haydn, Beethoven and Schumann.

At Liverpool M. TIVADAR NACHEZ recently appeared at Mme. Albani's concert, and Lady Hallé made what is believed to be her final bow before a Liverpoolian audience in Beethoven's Concerto and Bruch's Romance in A minor at a local Philharmonic Concert. Lady Hallé was the violinist also at Bradford, when she played Spohr and Vieuxtemps.

Mr. BROMLEY BOOTH "revealed some fine staccato bowing and octave passages in addition to a delightful tone" at West Hartlepool, says the *Musical Courier*.

The Scotch papers are loud in their praises of Master JOHN HOWAT, a youth of nine. One describes his performance as "marvellous."

It will, I know, interest M. Ivan Donoiewski and others to know that all the new members of the Hallé Orchestra in Manchester are Englishmen. It is also interesting to know that in the orchestra are no less than eight Hesketh violins, one at the leader's desk. Mr. Hesketh tells me that when M. Ysaye was lately in Manchester he had the opportunity, through M. Ysaye's courtesy, of examining the great artist's two violins, "one a beautiful deep red-coloured Joseph—back one piece, ribs rather deep and sound holes not so pointed as usual. . . . The Strad is a fine fiddle in grand condition, with exceptionally heavy edging (the purfling lying rather a long way in), back of one piece and of an amber colour." Everybody was semi-hysterical over M. Ysaye's playing, and even the often cynical *Manchester Guardian* man for once warmed to his theme.

Miss DOROTHY BULL, who recently gained, for the second time, a Mitchell Scholarship at the Guildhall School of Music, is to make her first appearance in London proper in the Queen's Hall in December, at the concert given by the Stock Exchange Society. Miss Bull gave a concert at Wood Green at the end of October with a capital programme. A local paper speaks of the violinist's "perfection of execution and wonderful sympathy."

I wonder how many of M. EMIL SAURET's pupils at the Royal Academy of Music have joined the ranks of the profession? It would be very interesting to know and useful as well, since it would show to a considerable extent the amount of influence a great teacher has directly on his profession. A new recruit is Miss EVELYN MACKENZIE (daughter of the late Sir J. Mackenzie), who has set herself the difficult task of elementary teaching. Nothing is more difficult in its way than the breaking in of the young idea. The teaching of concertos is child's play by comparison with the teaching of the different positions.

I regret I was unable to attend the concert on the 17th, given by the pupils of Miss GWYNNE KIMPTON's Kensal Green School of Music. There was a tremendous programme from which hardly one single name of a great violin composer was absent. Bach, Wieniawski, Ernst, Spohr, De Beriot, Bruch, Mozart, Haydn—all were represented—a fact

which testifies to Miss Kimpton's admirable taste in the choice of works for her pupils.

Mr. ARTHUR BROADLEY tells me that Mr. Auguste Van Biene was so pleased with the manner of playing of the pupils at his, Mr. Broadley's, recent concert in Bradford, that he has promised to give them a private recital when next he visits that town. Mr. Broadley is well known to readers of THE STRAD as a writer on his beloved instrument, the violoncello: he is no less well-known in the North as a player upon that beautiful instrument.

As I write these notes I hear of the first of a series of three chamber concerts given by the Misses FRANCES THOMAS and MARSHALL and AMABEL MARSHALL at Hampstead. Spohr's Septet, a Quartet by Mozart, and a wind Quintet by Chréien were in the programme, and Miss May Mukle was down for Tchaikowsky's Variations for violoncello on a rococo theme.

Miss MURIEL HANDLEY played some violoncello solos by Bizet, Popper and Elgar at a grand Ballad Concert at the Royal Victoria Hall last month, while at another Mr. Phillip Cathie played a Chopin Nocturne and a piece by Hubay on the violin.

On the 27th October (too late for notice in this column before), Mr. JOHN LAWSON introduced M. Christian Sinding's difficult, but ever-interesting violin concerto at the first Smoking Concert of the Liverpool Orchestral Society. This work, like Tchaikowsky's Concerto, is dedicated to M. Adolf Brodsky, who on this occasion conducted the performance of his whilom pupil. The *Liverpool Courier* and *Mercury* speak in warm terms of praise of Mr. Lawson's playing, and they also have many good things to say of the work, which "was accorded a very sympathetic reception."

M. Ysaye has been in London again. At one of the Queen's Hall Symphony Concerts he played the Beethoven Concerto as he only can play it now. Some day I should like to draw a comparison between the great Belgian artist and the equally great German-Hungarian, Josef Joachim, in this concerto. Yet there is no comparison possible in one sense. Each is complete. The performances differ in detail perhaps but never in quality, and perhaps I like each best—which ever I hear last.

GAMBA.

We have just received from New York a new issue of *Scribner's Musical Literature List*. This edition is very much enlarged and contains a more complete list of Musical Literature up-to-date than any work we know. Great credit is due to the compiler, Mr. F. Marling, who has classified the works in such a way as to make it a most useful book of reference.

A WORD ABOUT STRINGS.

THE selection of strings is a question which now, even more than formerly, is regarded in much the same light as the selection of a teacher for the beginner. The opinion prevails that almost any kind of string will "answer the purpose," and that it is a useless expenditure of money to buy the high-priced strings of Italy.

The wide-spread preference for the strings of Padua and Rome is not the result of prejudice or vogue. If extreme conscientiousness in their manufacture is left entirely out of the question, these strings still have the significant advantage of being made under climatic conditions strongly favourable to success—conditions which neither we nor the Germans can bring to the assistance of such an industry. Similar climatic advantages may be found to exist in some portions of the United States; but we cannot wrest from nature that which she has lavished on Italy, but denied to other lands.

The practical advantages of a fine Italian string are obvious to all experienced violinists. While the Italian makers do not profess to attain perfection in their work, a large percentage, nevertheless, of the strings with which the best manufacturers of Padua and Rome supply the world yearly are found to be of superior quality; and a reasonable percentage vibrate as evenly and perfectly as any human being is justified in expecting from mortal sheep's converted intestines. Then, again, the Italian strings (unlike those of German manufacture) are exceedingly pliant. In a test of durability, they might easily be outranked by the cheapest Markneukirchen brand; but when not used at the seashore they render excellent service also from the standpoint of durability.

The "prepared" string cannot be warmly recommended, despite the advantage it appears to possess in the minds of all those players who are averse to troubling themselves with the selection of perfect strings. The present process of "preparing" a string is such that both quality and character are necessarily sacrificed to perfect vibration. This, in itself, seems sufficiently condemnatory; but in addition to the "prepared" string's thin tone and shrieking propensities, its powers of endurance are not to be relied upon. For the public performer, the "prepared" string is a dangerous experiment.

In placing German and American strings among comparatively inferior manufactures, it must not be presumed that it is my purpose entirely to discourage their use, or that I fail to recognise such merit as they actually

possess. The point I wish to make is that the best Italian strings are infinitely better than those produced by other countries; and that their usage, alike by inexperienced and advanced players, is a greater aid to purity of tone and perfect intonation than is ordinarily believed.

SOME EASY STUDIES AND SOLO PIECES FOR VIOLONCELLO, AND HOW TO PRACTISE THEM.

BY ARTHUR BROADLEY.

(Concluded from page 145.)

IN concluding this series of articles I beg to notice several easy solos published by J. and W. Chester, of Brighton. The first to be noticed is the well-known romance by M. Hauser, "Le Desir," originally written for violin and piano, and transcribed by the talented orchestral conductor and 'cellist, Mr. J. W. Slatter. The beauty of the arrangement now before me is the splendid manner in which the fingering and phrasing is clearly indicated. As the passages do not go beyond the neck positions, and as the entire solo is written in the bass clef, my young readers cannot do better than study this taking melody. The time, I beg pardon! I mean tempo, is wrongly marked *Allegro moderato*, although the piece is intended to be taken rather smartly it should not be attempted at any speed above MM 120 ♩.

The above firm also publish the three Schubert melodies, "Ave Maria," "Am Meer," and Serenade, arranged by the veteran 'cellist, Alfredo Piatti. If any artist knows the capabilities of the violoncello as a "melody" instrument it is Piatti; one cannot play the arrangements without striving to put into the rendering some of the ease and grace of the well-known 'cellist who is spending his declining years on the beautiful Lake of Como.

Ah! if one envied his beautiful touch, his careful conscientious artistic style, his ever increasing popularity; one almost forgets this, and amid the worries and excitements of a professional's life, one almost wishes the time would come when one could settle down to pursue the study of the loved art of 'cello playing, without the ever persistent element of money being present. The amateur sighs to be a professional, the professional, with more responsibilities and ever-increasing duties, sighs for the days when he played for art alone, or looks forward to the time when this money-grubbing stage has been outgrown and he emerges into the pure art life.

Considerable interest attached to the sale at Sotheby's of a reputed Stradivari violin, dated 1694, formerly the property of the late Mr. W. C. Sellé, Mus. Doc., who purchased it forty years ago from a private collection. The bidding started at £30, but after keen competition the fiddle was sold for £495 to Mr. Castleton.

Mr. J. J. Gilbert, of New Priestgate, Peterborough, the well-known violin maker, celebrates his Jubilee this month, he having been born on August 16th, 1850.

Violinists Abroad.

"By far the most interesting violin recital held in this city for many a month was that given yesterday afternoon in Sherman and Clay Hall by pupils of Henry Heyman. The programme was of unquestioned interest, from the work of the little folk to that of the young men and young women who have attained remarkable proficiency. . . . Many a professional would be fortunate if he could add to his technique the splendid bowing and gracefulness of these young musicians."

Thus spake the *San Francisco Chronicle* of June 10th. The pupils of Mr. Heyman ranged from twenty-two years to seven—at which tender age Master James H. Todd, junior, played a Mazurka and Tarantella by Hans Sitt. All the local papers are full of the praises of Mr. Heyman as a teacher.

I see among the pupils of the past the name of Nathan Landsberge, whom, if I mistake not, I remember in the days of long ago in Leipzig. He promised extraordinary great things then. I wonder if he has fulfilled the promise of something like fifteen years ago.

VIOLA.

The many friends of Miss NORA MCKAY will be pleased to hear that this young violinist from Queensland, Australia, who for the past two years has been studying under Mons. Ovide Musin at the Conservatoire Royal de Musique de Liège, has gained first prize with distinction and unanimous votes at the examination held in July at the Conservatoire. For her *morceaux au choix* she played the very difficult "Fantaisie sur Otello" of Ernst and Monsieur Ysaye, who was one of the examiners, congratulated her on her brilliant success.

The Belgian papers describe her playing as shewing great virtuosity, her bowing being graceful and vigorous, she makes the violin sing, and has great breadth of tone.

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GRADUATES.—Percy Smith, with honours; Irene Butcher, with honours; Annie Eddleston, Margaret Holding, Miss H. Livesey, James M'Intosh, Miss A. Aldick, Harry Horwood, with honours; Ronald Poppitt, with honours; William Welsh, Jessie Gowdie, with honours; William Duncan, Master J. G. Smart, Miss Lizzie Ferguson, John G. Strang, Charles W. Stewart, with honours; James Allan, with honours; James Quail, with honours; Gillis Dawson, Mary F. Preece, William Henry Maidens, Miss M. A. Ellis, James O'Brien, honours and full marks; Daisy Rowntree, John Haghagon, Mrs. Jane Cliffe, George Gould Williams, Alphonsus Roberts, Harry Sill, Mary A. Webster, Miss M. E. Seahill, Mr. J. Lathom, Miss Clara Ruth Allen.

THIRD JUNIORS.—Miss Boraley, Alice Eddlestone, Mr. A. Brown, with honours; Master H. Pickering, Albert J. Turner, Master A. Smith, Ben Clemson, Mary Nona Grenville Bull, with honours; May Merington, Margaret Jane Willis, Jacob Houston, with honours; Alex Speirs, with honours; Christina H. Harley, Jennie M. Paterson, David Goldston, Harold W. Whitbread, with honours; John Cochrane, Winifred Fea, Thomas Usher, Vivian Bradley, James H. Loesch, Percy Bloodsworth, Eleanor A. Collitt, Lilian Moore, Hubert Chadwick, 'cello, with honours; Arthur Anderton, Daisy Johnson, John Hamblett, Thomas Royle, Vera A. Hartley, Emmeline Deam, with honours; Emily Ward, with honours; Margery Tatham, Henry Dansie, with honours; Charles Dansie, with honours; Alfred Williamson.

SECOND JUNIORS.—Master J. Lovell, Irene B. Willies, Harriett E. Jones, Arthur Short-house, Elsie Grant, Jessie Horsley, Master E. Evans, Gertrude Barnett, Master R. W. Hughes, Lily Day.

(To be continued).

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"Both Dubourg's older work, and Broadhouse's more 'up to date' treatise upon the same subject, fall short of this the latest effort in the direction of guiding the professional and the amateur in his criticism and choice of an old master."

"The work is copiously illustrated and annotated, far more so than one would have hoped for in the course of only twenty-eight pages. The 'get up' of the little treatise is as admirable as its matter and its arrangement. Within the aforesaid brief limits we find a mass of information upon certain points of which we can hardly speak too highly. Yet all this information is put so succinctly, that the perfect mastery of the craft which the authors possess is evident at the first reading of these interesting pages."

"Many people wonder how and why it is that age has so much to do with the tone of a violin. Let them read page 26 and they will wonder no more. Here is given in a few words, the exposition and the explanation of one of those simple, yet marvellous laws of acoustics upon which Helmholtz, Tyndall and other scientists have discoursed at length, but not always very lucidly."

"We fully expect this little treatise to have a wide sale. It is not a huge tome, nor is it too pretentious in its scope, nor too elaborate in its design. There is not a superfluous word in it; it is just what it professes to be, and all lovers of the 'king of instruments' who read its pages will have learnt something worth learning, and find themselves well *au fait* of the many points of excellence (and the reverse) in a violin."

Favourable reviews also just to hand from *Musical Courier*, *British Bandsman*, and *The Organist and Choirmaster*.

**BALFOUR & Co.,
VIOLIN EXPERTS
11, Rood Lane, Fenchurch St.,
London, E.C.**

VIOLIN MAKERS OF TO-DAY.

By THE REV. W. MEREDITH-MORRIS.

[Author of "*The Folk-lore of the Flemings*," etc.]

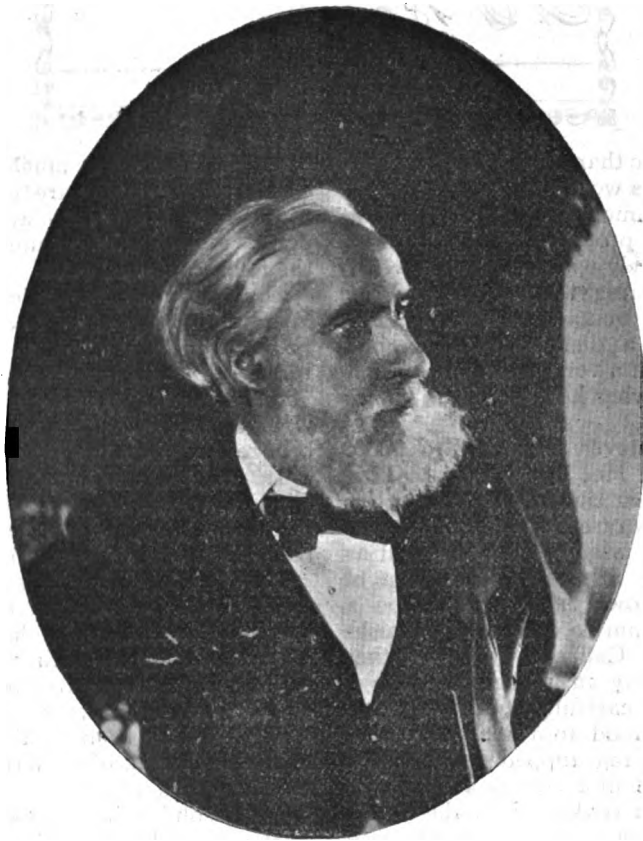
XIII.—J. OMOND, STROMNESS.

MR. JAMES OMOND, of Kirbuster, Stromness, Orkney, N.B., was born in Halkness, in the parish of South Walls, Orkney Islands, on the 23rd of June, 1833. He received elementary education at a public school in his native place, and also at the parish school.

At the age of sixteen he took charge of a small school in an adjacent island containing only seven families. Soon after he took charge of this school he found that he needed to be better equipped for the profession of a schoolmaster, so he attended the Stromness school at intervals, and also learned navigation. He finally equipped himself for his work at the Edinburgh Training College. After his college career he was appointed master of the society school in the parish of Stromness, where through pressure of work, his health gave way. He completely lost his voice for eight years, and, after the passing of the Education Act of 1872, he was in-

validated on a limited pension. He now had to turn his attention to some other means of livelihood, and he picked up watchmaking and repairing. This was not congenial to his tastes, so he decided upon violin making. To this art he has devoted his time and energies since the year, 1873. That he wisely deliberated in his final choice of a calling is amply testified to by the success of his gouge. He succeeded almost from the first,

for the mechanical part of the work gave him little or no difficulty. He had learned how to handle edged tools at the workshop of his father, uncle, and brother, who were general carpenters and boat builders, and he set about diligently to obtain knowledge of the science of violin construction by corresponding with such authorities as Mr. Horace Petherick, Mr. George Hart, etc. From the former of these gentlemen he got very valuable hints, and to him he is largely indebted for his success.



James Omond

Mr. Omond was married in 1860 to Jane Groat, of South Walls. He has four sons and one daughter—James, John, Jane, William & David. He is a genial old gentleman, with a face beaming with Orcadian humour and a heart affectionately attached to the kirk of his forefathers.

He spends his time in the company of the great Antony and Joseph, with an occasional excursion to the lonely, weeping Gio. Paolo. He is not a slavish copyist, on the other hand, he sometimes modifies the lines and vaulting of the masters, and he not infrequently develops the scroll and sound holes in a manner quite original. The outline measure-

ments are nearly always identical with those of the archetypes, but the thickness of the plates is uniformly greater.

One noticeable feature about the sound holes is the acuteness of the inner angle of the lower wing. This, in a large majority of cases, is developed into a fine point, somewhat after the manner of Otto.

Up to the present he has made two hundred instruments, including violins, violas, and

violoncellos. These bear his autograph monogram and date on the neck block inside, and the following label, printed on tinted paper, in the usual place:—

The workmanship and finish are perfect—the greatest care being manifest even down to the minutest detail.

Mr. Omond's wood is excellent in quality and very often fine in appearance. He, however, attaches far more importance to the acoustic than to the artistic. In some specimens the wood is plain, but in no case does it leave much to be desired in the matter of acoustic properties. The grain of the pine is moderately wide, and the "reed" well defined and straight, showing a healthy growth. He often manages, in spite of his living at so great a distance from a good market, to hit upon a very old piece of sycamore or pine, and when he does so, he knows how to use it.

Mr. Omond has never attempted to make his own varnish. He, like a certain king we read of in olden times, is blest with a sense which is very rare amongst men, viz., the sense to know what cannot, as well as what can, be done. He has no knowledge of chemistry, and knows that it would be a waste of time for him to dabble at varnish-making. He uses Caffyn's, or some other good varnish, mostly in amber or orange. He lays it on very carefully, first preparing the surface of the wood to a fine polish, and then with a clean rag dipped in the pale varnish puts on the first coat in a thin film, so as to prevent it soaking into the wood. The coloured varnish is also put on thin, and each coat allowed good time to dry.

Mr. Wm. C. Honeyman describes Omond's tone as "excellent in quality and moderately powerful," but the writer has seen numerous specimens of this maker's work which are equally excellent in *quantity* as they are in quality of tone. At the same time, it must be conceded that their leading characteristic is *sweetness*. For subtle, insinuating, intoxicating sweetness, no modern maker beats Omond. A few may equal him, but none can excel him. His fiddles have Nicholas's soul in Antony's body. They may not be fitted for the orchestra and the hall, but they are eminently fitted for the hearth and the cloister.

One instrument of his, however, which I have seen, possesses a large and rich tone. This is on the Joseph model, and, strange to say, has bird's eye maple in the back. This

is a magnificent solo instrument, and is equal to many a modern instrument for which £30 is asked, and better than some priced at £60. There are at present, to my knowledge, over twenty instruments of Omond's make in South

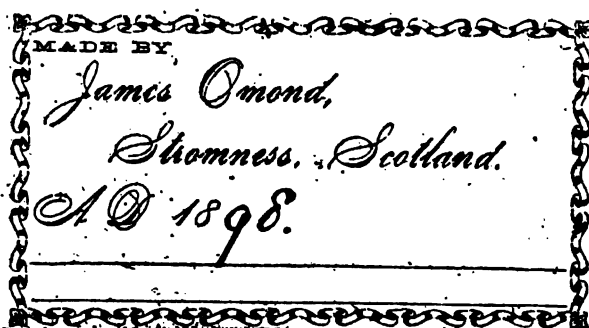
Wales, which are much prized by their owners, and which are developing well in tonal qualities as they are carefully played upon. Omond's instruments have gained the following awards:—

Diplomas of merit at Central International Exhibition, Melbourne, 1888; International Exhibition, Edinburgh, 1890; East End Industrial Exhibition, Glasgow, 1891; National Trades and Industrial Exhibition, Glasgow, 1895-6. With the last he got a bronze medal, the highest award they gave.

It may also be mentioned that at the Fisheries Exhibition, Edinburgh, he obtained a silver medal and £5 for an essay on fishing-boats and a model of an improved boat.

He sells his instruments at a very moderate figure, ranging from £3 to £10. He plays well on the fiddle, though with him playing is subsidiary to making, and only taken up comparatively late in life for the purpose of testing his work.

Mr. Omond, it may fairly be asserted, is in the front rank of modern Scottish makers. His work is downright honest, unsophisticated, solid British work, and his devotion to the art will materially help to sustain the fame of Scottish violin makers.



THE REPAIRING AND RESTORATION OF VIOLINS.

BY HORACE PETHERICK.

(Continued from page 28).

THE violin is turned first one way; then the other, and sideways for viewing the ribs and the beautiful play of light through the varnish, the fine curl of the maple with the slightest movement, almost giving an im-

pression of hastily shifting from one row to another, in fact, looking as if the wood were gifted with life. Steadily turning it about, the connoisseur at last breaks out with the exclamation, this is the most wonderful thing I have met with in my life, it is almost perfect, practically new, looks, perhaps, but a dozen years old. What a beautiful design, what colour, and splendid wood, both the pine and maple, the workmanship, too, having that wonderful freedom of handling which moderns find so impassable a barrier to success with their "imitations of the antique!" Lost in admiration for some minutes, the connoisseur's critical faculties after a while begin to assert themselves, and he is on the look out for flaws or defects that may mar the completeness of the whole; it might be a little more this or that with advantage, not quite so fine in one respect, although perhaps better in another than the one owned by his friend Smith; but oh! a wormhole! that settles it, done for! perhaps the thing is riddled, or even "honeycombed" in parts. The delight at finding a work of art in apparently so perfect condition is succeeded by a more than counterbalancing sense of frustrated hopes, schemes for acquisition of the gem being dissipated at once by that small circular opening just at the under part of the edging there near the corner. Our friend takes his departure, but cannot help talking of the "find" to the dealer and repairer of whom he purchases his strings. This person takes another view of the affair, and resolves to see the thing and perhaps acquire possession, so that like his customer he gets permission to inspect the violin, it is brought out as in the other instance and he turns it about, gives it a sly pinch here and there, looks for any light coloured dust or powder inside and does not see any, a shake or two with the same result. The subject of parting with the instrument at a fair price is at length broached to the owner, who would like to know what Mr. — would be prepared to give for it, but this party means business and not valuation gratis for the owner; he therefore dilates upon the difficulties attending the keeping of a large stock of such articles, besides the thing having been bored so much by worms can never take its place again among prominent examples of the maker, and it would want a lot of playing upon even if possibly well restored. Mr. — finally departs as owner of a finely preserved Cremona violin not exactly for a "mere song," but a few judiciously selected sentences and fewer pounds. Out of the house

his steps are lighter and swifter as he gets nearer his premises. When arrived he takes it to the repairing room; removing it from the case he again examines it, and with a smile says to his chief repairing help—here, what d'ye think of that? This workman, who has not studied as an enthusiastic connoisseur during the many years of his working on the premises, takes it up, looks it well over and then observes—"well, at first I thought it was a good modern copy, but now if I don't think it's a real one! Well, I never! it is, too! look at that stuff all over it." This was his manner of criticising varnish when it seemed to him of good quality. "I would like to have some of that! a wormhole though. Don't know how far that goes." "We'll soon see," says the other. After a few turns over again amidst remarks of admiration expressed in different ways, the fiddle is brought into a good light and preparations made for opening it. "Why, I don't think it's ever been opened before," says one. "Certainly not," says the other. "Now," says the dealer, "you had better do it," and the workman proceeds thus—first removing the tailpiece and with a "post setter" lifting the sound post out carefully through the right sound hole, he removes the tail pin, and holding the instrument to let as much light as possible into the interior, looks through the pin hole and observes—"No patch in this, Mr. —, fresh as a new-laid egg—original bar too,—however, let's go ahead." The fiddle is then laid face downwards on a cushion or soft pad and held in position with the extended palm of the hand. The operator then takes what has been once in use as a table knife, but is now thin and smooth with wear, keeping the left hand firmly in position and the knife in the other, he casts his eye round for any portion that may seem looser or more lightly glued than the rest. It has been very neatly done however, and one part seems as good as another. "Stop a moment," says his companion, "let's have another look inside, maybe we shall see how the worms have been going about by the light passing through."

It is taken again to a window; the sun fortunately is streaming in and so enables master and man to proceed under favourable conditions. The dealer patiently turns the violin about so that the rays of the sun may penetrate wherever possible through the material; after a while he hands the violin to his workman—"you have a look, James, I cannot see any traces—I don't think the worm has gone very far, seemingly only a short distance from the opening." James

looking again, and coming to the same conclusion, the violin is again taken to the operating table and the knife taken in hand.

I recollect many years back, when in company with a violinist of some note, we were talking over various details in connection with the reparation and regulation of violins of a high class, particularly those of the great masters. The fact of so many fine instruments having fractures of the same kind and in the same position was remarked as being curious, why so numerous as to form a very large majority? Well, said the professor, at one time cracks were really fashionable, and an instrument well endowed with them was thought to emit its tone more freely, especially if it had been somewhat stiff before. This might account for some, but not so many coming from all parts, I observed, from their similarity I am inclined to their being due to one principal cause, that of carelessness on the part of repairers in former times and some even of the present. It is, through hurry or want of method in removing the upper table, should it be necessary. A repairer once confessed to me that he had sometimes caused these fractures in his impetuosity while going through this preliminary; his excuse was one frequently made for all sorts of bad work, clumsiness and want of judgment, that people would not pay for proper time and care being expended, and so when he cracked the front while taking it off he glued it up again.

(To be continued).

VIOLIN MAKING.

By WALTER H. MAYSON.

(Continued from page 17).

In the middle of the bench, which will be your general one, and five inches from the edge, cut a one inch square right through the wood, and fit a long stop therein, the tighter the better, and somewhat rounded off at the inner corner facing you. This will serve to keep one end of back or belly rigid when the other end is provided for, as I do thus:—About fifteen inches from this square top, and to your right, cramp down a piece of hard wood, three inches broad and a quarter of an inch thick, square with the bench, and on both sides. Then cut a square hole in it, five inches from bench side, to enable you to allow the rough button to lie whilst you operate on one side of the back, then on the other. This, as you must see, enables the

wood upon which you are to work, perfect freedom from obstruction of any sort, whilst the gouge cuts roughly all round, as shown in plate 3.

So, leaving the convex side as it is for the present, I resume, as to cutting to the true outline with the knife. You can begin where you like, but I generally clear the right side first. I cut through the pencil line, not entirely obliterating it (which you will not find easy), because, after a while, I have to efface it altogether, with a file, to a perfect, smooth line. These square corners, these curves of top, middle, and lower bouts—all and everything must be well done, and no one thing outside of beauty left for the critical eye to gape at.

Turning the plate to the outer side, I press it flat, between the square let into the bench and the three inch slip cramped about fifteen inches apart, as spoken of before. This is done so that it may be rigid whilst I take one inch rasp 47, and proceed to level all round the wood to about five-eight inches and five-thirty-two inches deep. When I get to the ends of the back, I loosen the wood, and use the file more freely at the end of the bench. But this is a matter left entirely to the workman. When this is nicely done, I wet a sponge and damp all I have gone over, surface and edge alike, and let it thoroughly dry, and when it is so, I employ medium cut file 63, half round, seven-eight inches broad, and make the edge of the wood clean, and so even all round, that my first finger or thumb passes over the surface without a suspicion of irregularity suggesting itself. This, mind, must be most carefully done, as, otherwise, if you, to make both ends meet, so to speak, take off *here* a morsel too much, and a little extra *there* to repair your fault, thinking to improve your line, you will find it *broken*, and no longer in uninterrupted movement, as it should be. I would rather see almost anything bad about this noble instrument than a slovenly outline, for it is not only ugly in itself, but leads to other imperfections, and should be most strongly condemned in the modern school: it will most certainly be by me, should a school spring from this book, as is already spoken of as most likely.

The line being right, I next see to the flat edge being strictly of one thickness all round, which I get to my mind by using a cork rubber-tool 67, and about No. 1 sand paper—maker's number. You can be sure of this correctness by using a sawyer's circular round gage—and you had best do so.

Now, gentlemen, this brings me to the

PURFLING.

There seems a difference of opinion as to where this word originally was used. I fancy in ancient heraldry; but there the word is "purflew" a "bordure of ermines, peans, or furs." Whilst the ancients spell it "purfile" a "trimming for women's gowns." Milton says "to purfle—to embroider." So it seems it has ever been used as an ornamental border, no matter what thing it had to grace, for grace it is; and though not essential to the violin in the matter of tone, yet it most certainly is from an artistic point of view; and its absence in an old instrument constitutes the double drawback of being unfinished, and of less, very much less, value.

But it will be asked by some people, who know something of the construction of the instrument, "what has purfling got to do with the making of a violin at this stage?" To which I answer, much, very much indeed, from my standpoint, and according to my theory—as I will explain. It will not be denied, I think, that makers have done and now do this ornamental part *after* the body of the instrument is put together—in fact, the query at the beginning of this paragraph proves it; by whom I do not know, nor advocated by what book. But I ask you, is it not vexatious when all your efforts have been used to work up your surfaces and to round off and finish your edges, you must in a sense undo much of it, temporarily, by using a tool or tools to cut the narrow channel for the ornament, and using glue to finally fix it, when *some* of the superfluous purfling has either to be cut away by a gouge or scraper? And besides, and to me most important, glue, though wiped quickly away with a sponge and hot water, *will* leave a residue which can never be wholly got out of the pores; and this should not be if you want a brilliant varnish. Of course, I mean oil varnish, but am apt to forget this age of cheapness, which flies to easily put on, quick-drying, cheap spirit.

So, as I made it quite clear to you when introducing the subject of these lectures, that it was entirely on *my* system that I was going to work, so we will now resume, I deeming no apology necessary for occupying your time in denouncing what, should you imitate, would be bad in art.

It is not my intention to go over the various styles of purfling—double, variegated, etc., etc., but to show you how I prepare and place that which is universal now, the single, composed, as most people know, of two very thin strips of black wood on either side of one

white one. But to do this, I must mark, cut, and remove the groove in which it has to rest, which requires much explanation.

The outlined back, being quite ready for marking, I cramp down to the bench with two of those marked 11, one at either end, leaving one side of the outlet free. Then I take this specially made purfling tool, No. 13, with its tracers fixed for marking the two parallel lines about five-thirty-two inch from the perfect outline of the back, and I grasp the handle in both hands perpendicularly, pressing the revolving wheel against the edge, of course, and keeping the steel markers going carefully and with only slight pressure all round the instrument, stopping without running off at the corners, however. There is, you see, about two inches not marked where the button comes; this must be traced by placing a piece of prepared hard wood, made to touch just the same curve as where the lines *would* have come had there been no wood there for a button. This must be very carefully placed and traced, as, otherwise, all will not be in correct sweep.

Now, gentlemen, we enter on a difficult stage—nay, two: but then as I was once asked by a gentleman, "which part of a violin is the most difficult to make?" I replied, "every part." But not quite that; still, what I am now going to do is not by any means the least. But you must not lose heart: he who never fights, never conquers; the man who never blundered or made a mistake, never made anything.

Fasten the plate again on the inner part not the edge, of the bench, so that you can lean over to do what you see I am about to do, and remove cramps as occasion requires. This is a one and one-eighth inch pointed gouge, 54, long ground and very sharp and thin. I grasp it in my right hand, holding and guiding with the left, and gently work to barely the depth of the purfling along one of the two narrow lines, and then the other for a short distance, until I get a somewhat more substantial double line all over the body. But I must warn you respecting the very tender corners. When you are about, say an inch from each on both of its turns, work the three-quarter inch gouge, 52, still more guardedly, and barely so deep, and to a very fine point, both curves, ready to receive the two joined pieces of purfling which is to present you with what is called the "Bees' sting." Do all this as well as lies in your power; for upon this channel being well cut will depend much of the success of the whole ornamentation.

(To be continued.)

ADVICE TO PUPILS AND TEACHERS OF THE VIOLIN.

By BASIL ALTHAUS, F.C.V.

Late Principal of the Tavistock Violin Academy.

(Continued from page 18.)

THIS can be treated in several ways—a good broad bowing from the point, using about one third of the bow for each note, with an equal pressure, keeping the tempo throughout moderately slow so as to be able to produce a good round tone. The pace, however, may afterwards be increased, using less bow, but it is advisable to keep at the point. The small *martelé* at the point, using about one inch of bow; the *grand détaché*, bowing two, and slurring two notes, dotted notes (both ways) all make pleasing variety and enhance the practice of all.

But to obtain the freedom of playing already mentioned, it will not be good to rest too long at any one of these studies or their like, but rather take them quickly and get a general and larger idea of violin playing. Each exercise will contain a difficult bar or so, which can be practised separately, but none of them present any such difficulties that at this stage cannot easily be overcome. After each new difficulty, for instance like the chromatic scale, has been fairly well, if not quite mastered, it is always beneficial to take three or four, or even more exercises so as to relieve the mind from the one thing, before following on to some new difficulty.

All this time do not forget *sight-reading*. Remember that working up one particular piece or exercise will not help this branch of study, which like everything else requires special attention. The student will have no difficulty in finding someone about the same stage of advancement (or better) either to play accompaniments on the piano or join him in duets for two violins, of which there are plenty to be had in all grades of proficiency. I recommend Pleyel, Op. 8, Gebauer, Op. 10 (which can be obtained from nearly all publishers), as two of the best and most interesting sets, though there are plenty more of all kinds.

Do not choose pieces or duets that perhaps one has heard played well and taken a fancy to, that are beyond one's powers. For it will only cause dissatisfaction. Robert Schumann says, in his advice to young students: "Never jingle or attempt music too difficult, play music well within your grasp and give it your undivided attention."

However, in the usual course of study, it is just as well that the exercise or pieces

should be somewhat beyond, so as to give sufficient incentive to work.

Try and find always a medium in all these things. So much depends on the temperament of the pupil.

As regards bowing one particular exercise, such as No. 1 Kayser, various ways, it is not always practicable, for some find this very confusing to apply these various bowings (though already learnt), right throughout the exercise, though this is rarely the case, yet no good can be obtained by worrying a pupil with such things when there are so many exercises written. In some editions there are a variety of bowings already given, but if not it is well to write them out at the top of the exercise so as serve as a reminder.

THE SHAKE.

This is a branch of study that opens up a wide field for reflection, and it is also one of those branches that is so often left to the sweet will of the performer, who generally has a total disregard to intonation (intonation of the shake) rhythm, equality, finish and time, though the shake in itself is a very natural and uncomplicated affair.

The "Shake" is simply an ornament in music, and must be treated as such. Some of the very old English music is profusely endowed with shakes, mordents, etc., and I have seen rather an amusing foot note, corresponding with a goodly number of asterisks, to an old Scotch Strathespey, "here insert embellishments."

A good shake is most effective, and can be used in so many ways to beautify music, but like all ornaments, they must be neat and finished to be appreciated—anyway by the listener. What more appalling noise than a bad vocal shake, could any other noise be more painful? I doubt it, unless it were two or more at the same time.

But to proceed to the study and explanation of it, we recognise at once that it is another technical difficulty, another tax on the fingers of the left hand, it also introduces a keener sense of rhythm, for one of the important things to remember is that the shake must so be introduced, commenced, and finished, according to its value, that it does not in anyway affect the actual time and rhythm of the melody—it is only used as an ornamentation in music.

If rules we have, we might take this as our first and foremost, and as a basis to work on, for like all ornaments, the shake can be very capricious, but it is more especially in the finish that one finds innumerable varieties, in fact, "embellishments," to suit all and every-

one. Therefore, the rule given, as aforesaid, is to form the basis on which we work.

No. 2 rule, if I may call it so, is really a natural law, and applies to the actual shake note. The rule is then that we play for the shake note the next note of the ascending scale in which the music is written, unless otherwise marked.

The following examples will illustrate the exact shake note (not the full shake):



One of the usual faults is the total disregard of playing the right exact note, and I have known people to be quite surprised, almost alarmed when it was pointed out to them, that some of the shakes were half and some a whole tone; many, also, have a funny idea that it is the shake note that gives the melody. I am pointing out all these little things on this account, though it will be generally found that the "ear" will be the pupil's natural guide to the shake note, and that it will only be the exceptions and accidental shakes in foreign keys where one is caught tripping.

A good wholesome shake depends on the equality, not only of its "beats," but also its strength, and requires independence of the fingers—crescendos or decrescendos being regulated by the bow.

A very common fault is not lifting the shake finger high enough to let the string vibrate, also *not* holding the principal note down firm enough.

Though the chromatic scale and other exercises will have materially assisted towards attaining a good shake, yet one cannot expect to rush all at once to a good, firm and steady one. To make the finger move up and down quickly may be easy enough, but to make them do our bidding and finish at the proper time and on the proper note is another thing, and herein lies the secret of so many *bad* shakes. After a very little practise, considering what has gone before, one will soon master the following advised examples or similar ones.

Each one should be repeated at least four times, and all must be played exactly the same tempo, therefore be careful to commence No. 1 at a moderate pace, and a long bow, the shake finger being well lifted and descend-

ing on the strings with a good, firm action. Do not hurry from one example to another, but wait till you feel that you can manage the 2, 4, 8, or 16 notes (as the case may be), all equally well. These examples apply as well for each finger, using both half and whole tone shakes.



(To be continued).

A NOVEL MUSICAL INSTRUMENT.

AMONG curious musical inventions of the present and last centuries, a place will have to be found for that of Mr. Stroh, who has managed to combine the wooden finger board, bridge, and the usual accessories of an ordinary violin with apparently the metal tubular arrangement of the larger wind instruments. The whole conception and construction is certainly ingenious, and must have required much careful study and experiment. But as with all efforts at improvement in any direction, the results have to be carefully and impartially measured with the kind and cost of the means employed to obtain them. In the present instance, the efforts appear to have been chiefly directed towards obtaining power. In the construction the usual scroll, fingerboard, bridge, tail piece and strings of the violin have been retained, but the sound post, instead of being inside an enclosure of wood, is openly resting upon a diaphragm of metal from which the vibrations—or in more simple terms—the sound made by bowing as upon the strings of a violin, is transmitted through a resonator such as is used for the phonograph. The instrument is played from the shoulder like a violin.

Having personally inspected and made trial of one, the impression it gave was that of an instrument of a peculiar and novel type, which although in no way rivaling the well known qualities of the violin, has a timbre strong and metallic that might enable it to appear to much advantage in a separate field of usefulness. The tone is produced freely and without harshness. In use its weight, from the necessary mechanism and amount of metal used, might be considered a disadvantage. If the inventor, Mr. Chas. Stroh, contemplates the construction, or has already made other and perhaps larger sizes above the present, there might be a good future for the family if kept apart as a speciality.

THE LITERATURE OF THE VIOLONCELLO.

By E. VAN DER STRAETEN.

(Continued from page 14.)

Joh. W. Kalliwoda (1800-67), Op. 24, Rondo brilliant in A on themes from "Il Barbiere," for violoncello or violin (7s. 3d. Richault). Peters 3s. 6d.; Op. 184, two pieces amusantes; No. 1 Fantasia, "Reminiscences de Herold," 2s. 6d.; No. 2, Larghetto and Rondoletto; "Reminiscences d'Adam," 2s. 3d., Peters.

Grazioso Panizza (1800-60), Concerto with piano, 8s. (Ricordi).

Fr. Skroup (1801), Op. 26. Kde domov můj, Bohemian National Anthem, 1s. 3d. (Prague-Urbanéck.)

Tonassi, P. (1801-77), five Rondini, 1, 2 and 5 on "Il Guiramento," 1s. each, 3 and 4 on "Lucia," 1s. 8d. each. Rondino "Beatrice," 1s. 10d.; Adagio, variations and Finale on Neapolitan air "La Notte xe Bela," 4s.; four Rondini on themes "Bravo," 2s. to 2s. 10d.; two Rondini (la Marescialla d'Ancre), 4s. 8d. each; Rondino "Martiri," 4s. 8d.; S'ostinazione, Fantasia on air from "Martiri," 4s.; Capriccio (Vestale by Mercadante), 2s. 10d.; Fantasia "Vestale," 2s. 8d.; Capriccio "Fille du Regiment," 4s.; Chi piange e chi ride, Capriccio on themes from "Fille du Regiment," 2s. 10d.; two Rondini "Oberto Conte di St. Bonifacio," No. 1, 3s. 3d., No. 2, 2s. 5d.; two Rondini "Christina di Svezia by Min," 3s. 3d. and 2s. 10d.; Reminiscences of "Sapho" by Pacini, two vols. 3s. 3d. each; Themes from "Maria Padilla," in form of concertinos, No. 1, 2s. 10d.; No. 2, 2s. 10d.; No. 3, 4s.; No. 4, 3s. 5d. (Ricordi.)

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Stolze, H. W. (1801), eight easy variations in C, Op. 6, Wolfenbuttel Holle, 1s. 3d.

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Hubert Ries (1802), two Romances, Op. 18, Trantwein, 2s.

Désirée Artôt (1803), eighteen melodies for

violoncello and piano, 1s. 3d. each (Brussels Schott).

Ant. F. Servais (1803), four Morceaux de Salon, No. 1 and 3, 1s. 6d. each; 2 and 4, 2s. each, Brussels (Schott).

Henri Herz (1803-88), Op. 7, Introduction, Variations and Finale, 7s. 3d. (Richault); also Simrock, 3s. 8d.; Hofmeister, Kistner, Peters, 3s.; Op. 75, Herz and Baudiot, three Duos concertants on operas, 8s. each; Op. 117, two Ballades sans paroles, 4s. each; Op. 110, Herz and S. Lee, Dernier grand Duo sur Niobe, 1s. (Schott).

A. Mereaux (1803-74), Humoresque, 4s. 10d.; Marine, 6s. (Durand).

Jul. Benedict (1804-85), and Batta Duo, "Robert," 8s.; Benedict and Bockmühl Duo, "Sonnambula," 9s.; Benedict and Seligmann, six duos faciles and brillantes, 8s., all by Schott.

Hch. Dorn (1804), Op. 5, Sonata, 3s. 6d. (Hofmeister).

Herz and Lafont. Duo and variations concert (c'est une larme), E flat, Simrock, 2s. 10d., Diabelli, 2s. 6d.; Fantasia and variations on Russian Airs, arranged, Op. 19 in D, Simrock, 3s., Diabelli, 2s. 6d.; Introduction and variations (l'Enfant du regiment), Op. 24 in D, Simrock, 3s. 8d., Diabelli, 2s. 6d.

Herz and De Beriot, variations concertantes (Tyrolienne from "La Fiancée," Auber), Op. 56, Kistner, 3s. 6d.

Jacques Schmitt (1803), Op. 32, two Sonatinas (C and D), arranged by Barth, 2s. 4d., André.

(M) Tessa (1804) and Miné Fantasia and Variations on Russian Air, 7s. 3d. (Richault).

Jos. Rud. Lewy (1804-81), Op. 6, Duo concertant in F, for violoncello, or horn and piano (M), 7s. 3d. (Richault); Fantasia, "Puritani," Op. 12, 7s. 3d. (Richault).

Franz Weber (1805-76), Op. 18, Six Duos faciles with piano, Vol. I.; A la campagne, Allegresse, Valse, 5s. Vol. II., Dimanche Toujours content, Menuet 5s., Schott; Op. 33, Introduction and Rondo, 2s. 6d., Cologne, Weber.

Sebastian Lee (1805-87). One of the most fertile composers. His compositions belong for the greater part to the "drawing room" genre, and are mostly antiquated, although here and there a piece like his Saltarello, Op. 111, dedicated to Grützmacher and a few others may still be found useful, especially for practice. More valuable are his studies, especially his Forty Daily Exercises, and also his instructive duets. His clever arrangements of classical pieces contained in various albums will be welcome to amateurs, especially beginners.

The following is a list of the compositions by S. Lee as far as the author has been able to trace them :—

It will be noticed that in several cases two different works bear the same opus numbers, but the author has strictly adhered to the text of the title pages or publisher's catalogues.

Op. 3, Variations de concert on themes from "Tell" with orchestra, 5s., with quartet, 3s., with piano, 2s. (Nagel); Op. 4, Scène Suisse, Divertissement with orchestra, 4s. 6d., with quartet, 2s., with piano, 1s. 6d., Cranz; Op. 5, Introduction and Rondo in G with orchestra, 4s., with quartet, 3s., with piano, 2s. 3d. (Boehme); Op. 6, Fantasia "Robert le Diable" with orchestra, 6s., with quartet, 3s., with piano, 2s. 6d. (Brunswick, Meyer). The following pieces were written in collaboration with the pianist, Dapper, and published by Richault in their joint names, but with Lee's opus numbers. Op. 5, Le lac de Genève in G; Op. 6, Andante in G; Op. 9, Andante Melancolique, 4s. 10d. each; Op. 10, Andantino, B flat; Op. 11, Andante in G minor, 4s. These and the following pieces are only with piano accompaniment unless otherwise stated. Op. 7, Variations brillantes on an original theme 1s. 6d. (Cranz); Op. 8, Divertissement "Sonnambula" (by Sebastian and Maurice Lee), 2s. 6d. (Brunswick and Meyer).

(To be continued).

THE VIOLINIST BELLOCCHI AND HIS PHYSICIAN.

By DR. T. L. PHIPSON.

Author of "Voice and Violin," "Scenes from the Reign of Louis XVI.," etc.

THE sympathetic and expressive tones of the violin—the dramatic and impassioned music which it so well interprets—have no small effect upon the moral character of the violinist. It has often been said that the man and his instrument are one and the same being.

It is also asserted that the violinist is passionate, irritable, and extremely sensitive. In ordinary life, his gaily partakes of the joyful sounds of the violin; it is often quite crazy or burlesque. His jokes play upon words, as his notes play the variations of the "Carnaval de Venise." He is sad, like the long, full tones of his fourth string; or he changes suddenly to joy, just as his bow jumps to a brilliant shake on the first. None but a violinist could have composed "Il trillo del Diavolo." There is something mysterious in his nature, which is noticed the moment he makes his appearance on the platform. An ordinary, heavy personage, with a round face, and nothing peculiar in his manner, devoid of that sparkling eye and elegant figure, which enchant an audience, is not a violinist, but simply a player upon the violin—which is very different.

Among the many artists of the violin to whom my attention has been called, I may mention one, known (to his intimate friends) as Giulio Bellocchi, a clever and successful musician.

He was always a man of modest disposition, who had never seen his name printed in characters larger than a tenth of an inch; whilst some of his fellow artists, who were decidedly inferior to him, had managed to acquire a wide reputation, and were accustomed to see their names announced (especially in small country places) in letters nearly a yard long, on gigantic concert bills called "posters" or "elephants." He had served satisfactorily in several orchestras, but had only appeared occasionally as a soloist.

His violin, purchased in London, was of a flat model and brownish colour; it was labelled: "Antonius Stradivarius fecit Cremona 1709," and cost £7 10s., "professional price" (which included the label). Though rather hard to the player, it had a fair quality of tone and suited well in the orchestra. Its chief merit consisted in the fact that it was not over loud, and did fairly well in a solo with orchestral accompaniment.

With regard to his personal appearance, Bellocchi was a man about forty years of age, of medium height, very dark complexion, and bronzed features; so that at the Promenade Concerts at Covent Garden, some members of the orchestra used to call him "Mahogany," whilst others said he was called Bellocchi (Fine Eyes) because he squinted, especially when nervous. Talking to an agent in the Strand about a provincial engagement, for instance, one of his eyes would be looking down Parliament Street whilst the other was on Trafalgar Square.

Another serious disadvantage to an artist, was that, though naturally robust, and with every sign of health gleaming from both of his large rollicking eyes, he was often delicate; and this could be traced to his superstitious belief in the powers of medicine. He was ever ready to call in his doctor on the slightest feeling of indisposition; and he swallowed, every year, the contents of many bottles, any one of which would have poisoned a pig.

Once, by mistake, he got a wrong bottle sent to him which, in the course of half an hour, exploded violently on his chimney shelf; it was intended for a photographer, but the apothecary's boy left at the photographer's house the physic prescribed for the violinist, and the bottle intended for the former was left at the house of the latter. Poor Bellocchi might have been poisoned; as it was, his best, or straightest, eye was injured by the explosion, while the photographer ruined a valuable print by pouring over it the physic of the violinist!

And yet our friend had been often told, by men of experience, that a few days' rest in bed, with perfect quiet and a diet of pure milk (a quart or more a day) will cure many ailments, without any physic at all.

All this drugging, of course, rendered him really delicate, and proved very detrimental to the carrying out of his professional duties. He dreaded giving lessons, and more than once he had been obliged to leave an orchestral rehearsal quite suddenly. For the next few days he would remain invisible to the outside world.

Every morning before breakfast, Bellocchi, when not feeling poorly, would play three or four difficult studies. He had been long accustomed to do this; it kept him in what is called "good form," and it gave him an appetite for his buttered roll and *café au lait*. Later in the day, he would practise the pieces for his next concert, or, perhaps, he would give a couple of lessons.

One day he became so interested in the score of the overture to Mozart's "Nozze di Figaro," which he had never seen before, that he worked at it nearly the whole day, and so forgot to take the medicine which his doctor had prescribed for him. He used to say that he never felt so well in his life as on that particular day.

However, his physician was, apparently, kind and attentive to him, and would almost go down on his knees to hear him play "Le Tourbillon" of De Bériot, or some variations on the "Carnaval de Venise" by Paganini. Indeed, Bellocchi may be said to have paid his doctor's bill by his violin; no account was ever sent in for the half year in which some special displays of virtuosity had been made—and he sometimes wondered whether it might not be possible to pay his butcher's bill in the same manner.

At last a moment arrived when our poor violinist fell seriously ill; it was after a very successful concert at Exeter. The room was crowded and hot. In order to reach town in time to give a lesson next day, he took the last train immediately after the concert, and he sat for some time at the open window of the carriage, with the night air blowing briskly upon him. A severe chill ensued, followed by high fever. This time his medical man took him well in hand, but our musician got worse instead of better.

It became necessary to call in further advice, and two other physicians, one very tall, the other rather short and stout, were summoned in consultation to his bedside.

Now, it happened that at the lodgings he then occupied in Chelsea, Bellocchi was attended, and to some extent nursed, by a rather handsome young woman whom he admired very much; and it must be mentioned that she was very kind to the suffering artist. She was the daughter of his landlady, and her name was Lizzie.

Lizzie was a pretty brunette, with expressive eyes and a good figure; always neatly dressed, decidedly fond of music, and very intelligent. She was born at Southsea and was then just twenty-four years of age—a very fair specimen of that good-looking, hard-working, sober, clever and good-natured young person who is not unfrequently met with at some of our sea-side resorts. Bellocchi had carried on an innocent flirtation with this attractive and attentive maiden ever since he had come to London; and he was kind to her. She always treated him with respect, and greatly admired his talent as a violinist.

One day, whilst still confined to bed by this serious illness, he was speaking aloud to himself, whilst Lizzie happened to be in the room.

"What can have brought me to this awful state?" he muttered.

"I think you take too much physic, sir," she at once replied.

"Oh! Lizzie, are you there?" said the poor invalid, "I thought I was alone. Stay a minute, I want to speak to you."

"What may it be you wish to say?"

"My doctor tells me that two physicians, friends of his from the German Jews Hospital, are coming to see me to-day at twelve o'clock, and afterwards they are going to hold a consultation in the little arbour, near the end of the garden. Now, I should like very much to know what they say. Don't you think, Lizzie, as you are such a clever girl, you might manage to listen and tell me?"

"Well, sir," she replied, "I shall be going into the garden about that time to get a little parsley for cook, and I will see what I can do."

"Thank you, Lizzie, and I will reward you for your trouble. You see, I have a great concert coming off

at Macclesfield on the 28th, and if I do not get well very soon, I must write and have it put off."

"That would be a pity, Mister Bellocchi," said Lizzie, as she left the room.

In due time the two consulting physicians arrived and met the violinist's doctor. After they had duly examined the patient, they all three retired to the little arbour in the garden where their conversation would not be overheard by persons in the house.

But it happened just at this time that Lizzie went into the garden to gather some parsley for the cook, and she managed to get out of sight at the back of the arbour where the consultation was being held, and where she certainly heard a great deal of language which she did not understand at all. In the course of a short time, when the physicians had all departed, she knocked at the door of the violinist's bedroom and walked in.

"Well, Lizzie, what have you heard?" inquired Bellocchi, in feverish haste.

"Why, I heard a lot of extraordinary gibberish, and I believe these men are just three lunatics!" cried Lizzie, laughing till the tears ran from her eyes.

"Indeed!" exclaimed Bellocchi, looking rather frightened.

"But," continued Lizzie, "it is evidently the tall gentleman who knows most about your case."

"What makes you think so?"

"Well, after a long argument with the other two, he said he would prove to them that he was right when it came to the *post mortem* examination—I wonder what can that mean. . . ."

At these awful words, our violinist nearly sprang out of bed. His great eyes rolled with rage and alarm, and it was with difficulty that Lizzie could restrain him from doing something desperate.

"Do keep quiet, Mister Bellocchi!" she exclaimed, gently pushing him back upon his cushion, "what is it that ails you now?"

"By Heaven! Lizzie," cried the excited artist, "I believe you have saved my life! . . . They would let me die, and then cut me up to see what was the matter with me. . . . Corpo di Bacco! it is scandalous!"

After awhile he became calmer. He called for a pen and paper; wrote a note to his doctor refusing to see him any more. Lizzie delivered it that evening.

For the next few days he kept very quiet, living chiefly on good milk; on the third day he was able to get up and eat a small mutton chop with bread and butter.

Before a week had elapsed he was able to play his violin again.

Every day he got stronger, and his atrocious squint disappeared.

Early one morning, as Lizzie brought in his breakfast, she could not help remarking how well he looked.

"Yes, Lizzie, I owe it all to you," he said, smiling, and fixing his eyes on hers. "I think a few days at Southsea would set me up for my concert. . . . Would you go with me, Lizzie?"

"I might do worse," she replied blushing. "I will think about it."

That is the way in which our friend Bellocchi who, when last I heard of him held a good appointment in an orchestra at Naples, cured himself of his ailments and found, at the same time, a pretty and devoted wife, who speaks Italian almost like a native.

MR. CLAUDE M. HAWCROFT, a young violinist who hails from Sheffield, has just won the coveted distinction held by only twenty-five violinists in the United Kingdom—that of Associate of the Royal College of Music.

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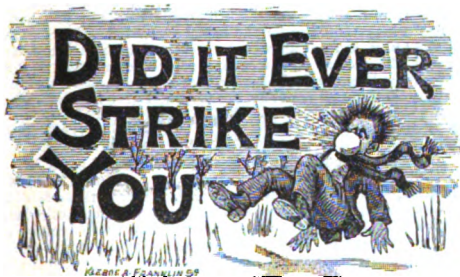
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I think differently, and say and hope to prove that no work of man is so shamefully, so cruelly, so ignorantly neglected and uncared for as the violin, and yet the violin is almost the most extreme instance of the immense increase of value man can, by the exercise of his skill and art, confer upon comparatively worthless raw materials.

Stradivarius takes a little of a very abundant timber tree, some glue, and an ounce or less of varnish, the whole worth, in the country producing them, only a shilling or two, and with a few simple tools, he fashions an instrument now worth from £500 to £2,000. The materials are perishable, the instrument itself is perishable, and use brings to it the usual consequences of wear and tear. All things made of wood are liable to deteriorate from these causes and damp and exposure; this being the case, it is always necessary to cover such works with a protecting coating of varnish or paint; this again has its life, and it is not a long one. Soon the protective coat gets thin, and the bare wood makes its appearance again. If the object is exposed to friction, concussion, handling or vibration, this wearing away of the protective coating is rapid, as is only too obvious, very soon, on even a new violin, if at all hard-worked. To continue the protection and preservation of wood it is universally recognised that the varnishing or painting must be repeated at regular and not infrequent intervals. In fact the recognition of this necessity is always formally and stringently covenanted in all agreements and leases for the letting of property, etc. One work of wood alone does not participate in this absolutely necessary and indispensable protection of re-varnishing, and that infinitely the most valuable and irreplaceable of all, to wit, the violin. Does not this seem a monstrous and incredible neglect and inconsistency? A fatuous, idiotic ignoring of the most obvious, common-sense procedure?

There is not one valid argument in favour of this ungenerous and senseless treatment of the violin, and I have long felt that it was not only utterly inexcusable, but wrong in every way.

The arguments in favour of the non-revarnishing of old violins are (1) that the original varnish was unique, unapproachable in its beauty and acoustic qualities, and that to revarnish an old Cremona violin would be to ruin it as such.

(2) That Cremona varnish was chemically and physically different from anything manufacturable or manufactured now; that therefore there cannot be any true union between the old and a modern varnish.

(3) That the value of Cremona violins depending greatly upon the beauty of the varnish, and the varnish being an aid to the connoisseur in estimating their genuineness and value, the revarnishing of these violins would greatly injure them in a commercial or curio sense.

I do not take an atom of interest in the violin from what I may, I hope without offence, call the Horace Petherick or curio standpoint. My sole interest in the violin begins and ends in its capability and excellence as a musical instrument. I care not twopence for any violin whoever made it, if it be not a good one, and I would, without the smallest compunction, consign to the flames all violins, whoever by, which are not, or cannot be made, satisfactory musical tone producing instruments. Not a particle of regret would disturb my serenity after I had accomplished my immolation, on the contrary, I should feel that I had done the world an inestimable service, and that I had deserved well both of my contemporaries and posterity.

But mere abstract speculation is useless unless it suggests a line of useful action, and I determined to put my views to the test of practice. As I have made about one hundred and forty experiments on varnish-

making and fiddle-varnishing, I had little doubt as to my ability to put on a Cremona violin a varnish which would protect it, would adhere to the old varnish, would not impair its beauty and not interfere with the quality and quantity of tone yielded by the violin.

Fortunately I possess a very fine Cremona violin, a violin pronounced by M. Bernardel, of Paris—who had it five weeks in his studio—to be a very beautiful example of the work of that consummate artist, J. B. Ruggeri. The violin is invaluable to me, for it has a powerful and fine quality of tone, carries exceedingly well, and, above all, it is compactly built, being slightly under full size; but the ribs are placed well out, and the model, though typically Italian, is somewhat fuller than the Strad or Nicholas Amati models, the result being that the air space is equal to the larger model, and the tone consequently that of a full sized violin. As I have a small hand, and short fingers and wrist, this fiddle is much more under my control than would be a longer and broader instrument.

How highly I think of this violin may be judged from the fact that it supplanted in my affections a J. B. Guadagnini violin, which I bought from the late Mr. W. E. Hill, and which he said was the handsomest Guadagnini fiddle he had ever seen, and which is now the property of Lord Fitzroy. Therefore, for the reasons stated, my Ruggeri is to me simply inestimable. The instrument is very beautiful, with a very handsome and remarkable whole plate back and sides to match, and a belly the sight of which almost makes the connoisseur hold his breath, so splendidly striped is it with the bold bae. The varnish, a beautiful orange brown, on a lighter straw coloured under varnish, but the upper varnish is a good deal worn off, and the wood even in places is worn. I want my Ruggeri to last at least as long as its present owner, and I wish it to retain its abilities unimpaired. It is almost as good as new—better, many of your readers would say—for it is in perfect preservation. Only one part of it is seriously the worse for wear—viz., the varnish. I determined to revarnish it: So a year ago I dismantled it, and gave it a thin coat of varnish delicately polished on, and, in a while, strung it up again. The coat of varnish was so attenuated and so exactly corresponded in tint to the original, that I am certain no one would have detected my intervention. But I who knew exactly how it was before, could see that the appearance of the fiddle was improved. It looked richer, and as if a better specimen and in better preservation. I then thoroughly tried the fiddle. Now, I had never expected any but a negative result as regards the tone. I simply believed the tone would not be injured or materially altered. I was therefore very agreeably surprised to find that the tone was distinctly improved. It had become firmer, rounder, closer, fuller, perhaps slightly more powerful, certainly more penetrating. The G string retained its beautiful mellowness and resonance unimpaired. I do not say the improvement was as much as ten per cent., but it was unmistakable.

Emboldened by my earlier efforts, this year I again dismantled the fiddle and revarnished it thoroughly. The result is highly satisfactory. The violin is improved fifty per cent. in appearance, and the improvement in the tone has been maintained. All the old beautiful effects caused by the wear of the original varnish are as distinct as ever, but over all is a beautiful rich, transparent varnish of identical tint. The fiddle looks worth a hundred pounds more.

I am thoroughly satisfied, and will leave others to deduce the moral suggested by these facts and reflections.

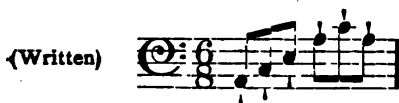
Yours truly,
LANCASTRIAN.

SOME EASY STUDIES AND SOLO PIECES FOR VIOLONCELLO, AND HOW TO PRACTISE THEM.

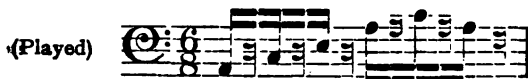
By ARTHUR BROADLEY.

(Continued from page 19.)

No. 2 IN A MINOR, six-eight time, is a very fine study for the practice of martelé bowing. It should be played at only a moderately quick tempo, the whole object of the study being entirely lost sight of if taken too quickly. Count a moderate six for each bar and give a strict division of time to each note, or rather each note and rest. The student is now aware that notes written with a heavy staccato sign thus :



only receive half their time value, the remainder being occupied with a rest.



The upper third of the bow should be used, the stroke must be performed very smartly with forearm and wrist. One of the great features of this bowing is the effect caused by the manner in which the bow is suddenly checked at the end of each stroke; this is accomplished without allowing the pressure of the first finger to relax.

I may safely say that, if practised properly, it should be impossible for the young student to play the entire exercise without breaking off to rest the muscles of the right arm. It is much better to play say three or four lines with a correct movement of arm and wrist and then rest for a few moments, than to struggle through the whole exercise in a perfunctory manner. If the student finds he is inclined to hurry or "shuffle" in any manner, he should immediately discontinue. Strict attention should be paid to the rests between each stroke; see that each note is clearly defined, and on no account should any semblance of a legato stroke be allowed.

The tone should be kept forte throughout the whole study, and although it may seem a big strain on the muscles of the right hand and forearm, it is only by such severe practice that the power of producing a big tone may be acquired.

The student should pay strict attention to the following advice. No matter how slowly the exercise is practised, the bow should be drawn quite as rapidly as if played allegro.

The difference between playing the study quickly and slowly should only be shown in the length of the rests between each stroke. In martelé bowing smartness of stroke is a feature.

With respect to the fingering. The whole exercise should be played in the first position; in some editions the fingering is altered so that the student is not compelled to stretch the hand for the notes B flat and E flat, etc., but this is wrong, as it entirely destroys one of the intentions of the composer, which is to perfect the student in these extreme attitudes of the hand.

(To be continued.)

THE REPAIRING AND RESTORATION OF VIOLINS.

By HORACE PETHERICK.

(Continued from page 46.)

As generally is the case, more than one method can be pursued for removal of the upper table. A somewhat original one was recommended to me once as being very successful and causing the table to part from the rest beautifully without risk of fracture, and that was, firstly to obtain some vessel holding boiling water and with a suitable pipe attached for throwing a fine jet of steam against the glued parts requiring separation. Not having seen this done or tried it myself, I am unable to speak for or against this process, but there appears to be some risk of damaging the varnish in the vicinity while the steam is forced against the small space for operating upon. I was assured that this was an excellent mode of separation, there being no tearing about or splintering of the wood. It might be a good method where there is perceptibly much impasto of glue, and which, while almost readily yielding to the penetrative power of steam, is a great nuisance under ordinary circumstances. Another method would be that of getting some lengths of soft, cotton rag or other substance that would retain moisture well when wetted; these could be laid all round, tucked closely against the junction of the upper table and ribs and left for a reasonable time or kept wetted in dry weather. This, if not quite causing a disjunction, would facilitate the operation of the knife in the usual way. I think, however, that any departure from the rule of using the knife is very rare indeed, any other means necessarily taking time and taxing the patience.

We will now return to the dealer and his assistant or repairer. The matter in

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The Strad
JANUARY, 1901.

ADOLPHE POLLITZER.

IN fulfilment of our promise in the December number of THE STRAD, we place before our readers a memoir of the late principal of the London Academy of Music, Adolphe Pollitzer, accompanied by a portrait which all with whom he was acquainted, will at once recognise as a "speaking likeness." Although by birth a Hungarian, having been born at Buda-Pesth on the 23rd of July, 1832, few English friends would have suspected a foreign extraction when in conversation with him. His lengthy residence in England had made him as it were one of ourselves. Leaving his native city at ten years of age

"Well, I was born at Unhoscht near Prague in 1853, and like all my country people at that time my parents were very poor. I learnt to play the violin as best I could till I was eight, when a somewhat romantic incident changed the course of my life. One night a Hungarian nobleman and his wife knocked at the door of my parents, cottage and begged for shelter for the lady. They had fled from their country through political troubles, and although my parents, were hardly able to feed us, they kept the unhappy Countess with them for six months until the storm had cleared and she was again able to join her husband. The Count interested himself on my behalf and induced the Director of the Prague Conservatory to hear me play, whereupon he consented, though against the rules, to admit me at once, and I was entered in the class of Professor Mildner. Ah, we had to work in those days. The mornings were devoted to general instruction and the afternoons to music, but we had a magnificent training, and as you know, most Bohemians work very quickly. At that time pupils were only admitted every three years and the number of violin students was limited to eighteen. If at the end of the first year a boy failed to satisfy the examiners he was dismissed. Mildner was really the founder of the Prague school, but he died two years after my entering the Conservatory, and I then passed into the class of Bennewitz."

"How long did you stay there?" was my next question.

"The course was then as now, six years, but as I was only fourteen at the end of that time the Director allowed me to stay two years longer. Eduard Rappoldi offered me an engagement in the orchestra of the German theatre at the, to me, enormous salary of forty florins monthly, but Bennewitz so strongly objected that I was obliged to refuse it. On leaving the Conservatory in 1870 I obtained a post as concertmeister in Augsburg. After I had been there a year another important incident occurred. One bitterly cold night, when we were obliged to play in fur coats and mittens (the opera was 'The Merry Wives of Windsor'), I was summoned to the manager's room and there was confronted by Vincenz Lachner, who asked me if I would go to Mannheim as concertmeister. I accepted joyfully, and in three days received my agreement. This position I filled for ten years, and was then offered and accepted that of Professor and Concertmeister at the Strassburg Conservatory, where I remained eight years. My next move was to Hamburg as Concertmeister of the Philharmonic

orchestra, but I remained there only a short time. It was in this town that I made the acquaintance of Von Bülow, who not only directed a concert for me there, but brought me to Berlin to play the Mendelssohn Concerto with his orchestra. In 1891, I took up my residence in the Prussian capital as Sauret's successor at Stern's Conservatory. When Hollaender became director I removed to Klindworth's Conservatory and have remained there ever since."

"Oh, but I want to know several more things," I hasten to say, seeing that Herr Zajic thinks he has finished with me. "Please tell me about your celebrated violin."

"I acquired it in 1885, through the kindness of my friend, Wilhelmj, in London for the sum of £800. It was formerly in the possession of Ferdinand David and is said to be the finest Josef Guarnerius del Jesu extant."

"I suppose you have travelled a great deal," was my next remark.

"I have played all over Germany, Austria, Russia, Northern Italy, Switzerland, Finland, Norway, and many times in Paris. On my first appearance in this town I was hissed on ascending the platform for being a supposed Prussian, but the disturbing gentlemen were put out, and I made very good friends with my audience."

"Did you not play in St. Petersburg at the concert in honour of the present Czar's coronation?" I enquired.

"Yes, and was summoned before His Majesty the next day, and after playing to him for an hour and a half, was presented by him with a souvenir which I much value, a handsome diamond ring and an order."

"I believe you are also chamber music virtuouse to the Grand Duke of Baden," is my next inquiry.

"Yes, that title was created for me for some musical service rendered in the Grand Duchy."

Naturally I ask if Professor Zajic has played in London.

"I paid a flying visit there in 1886 and was so kindly received that I hope to return some day."

I assure him that I am sure my country people will not welcome him less kindly now.

"One more question, please, will you tell me a little about your work in chamber music."

"I founded a quartet in 1872 and have given yearly concerts in Hamburg since that time and also for several years in Kiel. My trio concerts here have extended over a series of years and we have also made many tours together. I have also directed large orchestral concerts in Hamburg and Lübeck."

Professor Zajic, who is a man of strikingly handsome and graceful presence, is chiefly noticeable as a violinist for his wonderfully pure intonation and tone, which qualities, combined with his natural musical feeling and great mastery over his instrument, enrol him in the first ranks of soloists. As a quartet leader he excels and has also written some valuable studies for his instrument. Like all others of his nation ambition has very little part in his nature, and I recognise, as in the younger generation, the same love of the violin for its sake alone, a very good artistic quality, but bad for the world at large.

B. WINDUST.

THE REPAIRING AND RESTORATION OF VIOLINS.

BY HORACE PETHERICK.

(Continued from page 347).

THIS part of the process is one of the very few instances where more than a couple of hands are of advantage, if not of actual necessity, the reason being that the two parts or halves of the back which have to be brought to an exact level must be held in position by two hands very firmly, while a cramp (with paper padding between the teeth) is screwed rather tightly by another person. It is then as usual laid by to dry.

After a satisfactory time has elapsed, the wooden tie, mould or cramp, as we may call it, with its small wedges is removed, the metal screw cramp at the end is unfastened, the paper removed, and the joint is found to be much improved, if not quite up to the original state as when new. There is of course some superfluous glue to be cleared away, this having oozed when the glue was first applied, there is also a portion of paper adhering where the screw cramp was attached over the border. This is done by wiping with a damp rag until it is clear, finishing with a dry one.

There is yet a little more attention necessary at times when the repairing of a back of the kind just described has been gone through. Backs of violins of a standard of excellence both high and low are not always as robust in their substance as might be desirable, so when a trifle weak there is more strain on the middle line or joint than when the wood is stout. In this case a few studs are advisable. On this detail of repairing nearly always resorted to by repairers, a few words will not be out of place. For the

present we will only treat of the back. The size, disposition and shape of these is by no means an unimportant matter. At various times and places different sizes and shapes have been the fashion. Often apparently merely a matter of caprice, these strengthening discs have been used to such an extent both in size and number as to defeat the very object the repairer has had in view. No repairer would think it worth while to cramp or keep pressed down by any means the studs that he may think proper to place in position. To obviate this he uses very strong glue; if a good workman he will see that the course along which the studs are to lie is quite clean, a slight washing with a brush or sponge will set this right.

(To be continued).

Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

Questions relating to the performance, fingering, etc., of music must be accompanied by a MS. copy of the passages referred to.

READERS may obtain our opinion endorsed by a leading London expert as to the value, etc., of their violins, for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, London, E.C.

D. R. A. (West Hartlepool). The name you quote is not that of a celebrated maker, nor has the place where he worked any reputation for sending forth any great artists, nevertheless it is possible an unknown man of short life may have turned out an excellent work of art, but how are we to know that without seeing the instrument?

A Constant Reader (Southport). We have failed to find any reference to the maker whose name you quote. As the sketch you forward with your letter shows the instrument to be a viol and not a violoncello, there may be some accounting for the maker's name being unknown as a 'cello maker.

G. E. L. (Yorks). The maker whose ticket you quote seems to have been working till the year 1855, and possibly later. His initials have been noted as J. K. Another of the same name, probably son of the above, Walter Alfred, was working in Sydney, N.S.W., in 1890. Further particulars of either are not to hand. For resuscitating your power, if you are industrious, Ries' fifty fingered exercises, one shilling edition, after that Rode, Fiorillo or Kreutzer. These are all excellent solid works.

F. C. S. (Norwood). We cannot give you "a little history about the man," further than that he seems at one time to have been working at Kuttensburg. None of his work having come under our observation or that of anyone known to us, further information is out of our power. The name of the composer you quote is unknown to us.

J. D. (Peckham). As the so-called improvements you refer to are an advertised commodity, you must excuse us giving an opinion. Time will be necessary for testing all that is claimed by the proprietor.

Bolton. Your quotation shows that your instrument is French and not of very high class.

Stewart. There is no settled rule as to width of grain of the pine table of the violin, some first-rate instruments have the grain very close and vice versa.

A. T. (Birmingham). The two names are one and the same. As the maker has turned out instruments of different degrees of excellence, of course we cannot state the value of your violin.

A. G. (Lisbon). It is within possibility that the maker whose ticket you quote worked as late as 1767, although it is generally supposed he did not. The ticket may have been put in at an early date. It must not be forgotten that tickets of the old masters were forged even during their lifetime. Undeniable evidence of this has come under our own observation. Both ticket and instrument may be spurious; this, however, we cannot decide without seeing them.

Southlander, N.Z. (1) In very rapid passages it is of course impossible to make any rest between the notes, although theoretically the bow cannot be reversed without causing a slight gap. In passages of semiquavers use a wrist movement, play in the middle of the bow, and do not let the bow spring away. In sautillé bowing the natural spring of the bow causes a slight gap between the notes. For further information see the chapters on bow in "Chats to Cello Students." (2) Pluck the strings about half-way between the bridge and nut, in high passages of course the hand will have to move lower. Sometimes for very loud passages the strings may be plucked nearly towards the end of the fingerboard.

Economy. We are unable to give you an answer to your first query. 2. Try 92, St. Martin's Lane. 3. See answer to S. D. above.

Tid. The only information to hand is that the maker was working at Newmarket in the eighteenth century.

Antonius. It would be very unsafe for any judge to hazard an opinion without seeing the instrument, see heading of Answers to Correspondents.

A. F. (Newcastle). It is best to avoid contact with the finger against the neck in performing the "vibrato."

Books (Oldham). One of the best courses of instruction for a beginner would be as follows:—Violin Primer (La Tarche), followed by Twelve Studies (Hans Müller), Books I. and II. of Kayser's Thirty-six Studies and Kreutzer's Forty. The daily practice of scales must not be omitted.

W. J. C. (South Shields). Get one of Albert's string gauges from Messrs. Guivier and Co., you will then have no difficulty in obtaining the approximate ratios in order to get balance of tone.

Tartini (Manchester). 1. We should advise you to write to Messrs. Bosworth and Co. 2. and 3. Spohr's method is very good, but it would be better to use a series of graduated exercises. See reply to Books (Oldham.)

Times. 1. Both solos are very much of the same difficulty. 2. We should place Wieniawski's "Legende" about (7). 3. "Le Menetrier" (Wieniawski).

Anxious (Birmingham.) 1. In performing octaves when the little finger is very short or weak, it is advisable to also keep the third finger down on the string close to the fourth. 9. If the tone of your instrument is good you have nothing to worry about, but if when the violin is unstrung, the sound post falls, then have a longer one fitted.

Stradits. 1. and 2. Very much of the same degree of difficulty. 3. We can recommend Hans Müller's violin Scale Manual. It is up to date and correctly fingered. (Cary, 6d. net.)

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time). Illustration.
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- " 31. Godard, Oh. Dodelinette.
- " 32. Godard, Ch. Joli moulin.
- " 34. Eilenberg, R. Auszug der Garde. (Guards
march out). March.
- " 35. Eilenberg, R. S'il vous plait, Salonstück.
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- " 37. Sperber, R. Cossacks March.
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- " 39. Aletter, W. Dream of Spring—Roccoco.
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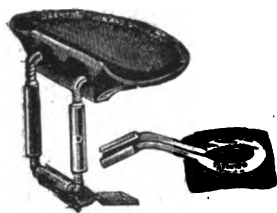
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